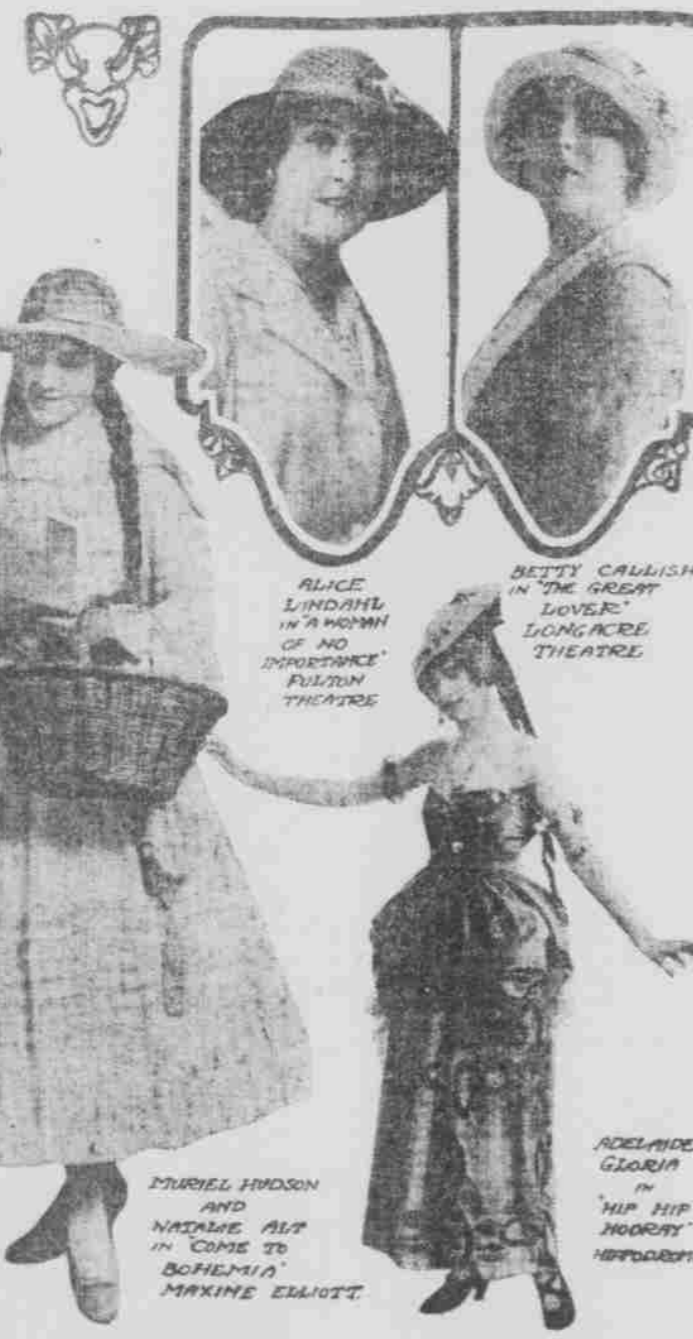


In the ... NEW YORK THEATRES

BY EMORY S. CALVERT



New York Season Rapidly Draws to Close—Stages In Shakespeare's Time.

NEW YORK, May 13.—The season of 1915-1916, one of the most splendid in American theatrical history, is about to close; openings have dwindled almost to the vanishing point. From now on the interest will be held by summer shows and gossip about next winter's events.

Miss Grace George, whose bold experiment in repertory at the Playhouse has been well received and crowned with success by the public has taken her company on tour and will open her husband's theater again next season with the same policy.

Shakespeare continues to hold attention. The Herbert Tree will revive "The Merchant of Venice" at the New Amsterdam this week, with himself as the Jew and Elsie Ferguson as Portia. Lynn Harding will appear as Antonio. Julian L'Etienne as Bassanio. Schuyler Ladd as Gratiano and Nell Compton as Nerissa.

Our idea that Shakespeare's plays were first acted in theaters beside which an ordinary American barn or garage is a palace is sadly knocked in the head by some patient modern scholars.

Commenting on the new discoveries, Prof. Philip Sherrman, of Oberlin college, calls our attention especially to the contract for the building of the Fortune theater, signed by Hendows and one Peter Streets, contractor, a document now treasured in an English library.

The attempt to revive Shakespearean features of the stage in the fine production of "The Tempest," which I have already touched upon in this column, makes the old building contract of especial interest.

Theater Specifications. The contract states that the Fortune is "to be contrived and fashioned like unto the stage of the said plain house called the Globe. With convenient windows and lights glazed to the said Tiring house and the said frame stage and stage-cases to be covered with Tylo." etc. Follow the specifications down to the number of "oaken pales" and pounds of lime and hair for the plastering of the outer walls.

From the detailed data given it is possible to describe the Fortune, which, we see, was closely modeled after the famous Globe, as a square theater, 50 feet on a side and open to the sky like

the English inn yards in which plays were acted before English theaters were built.

The stage extended out into the pit 40 feet and around this most of the audience stood through the performance, laughing, "joshing," and applauding by turns.

No Curtains Then. The players and the main part of the audience had no covering for their head, but as plays were acted by natural light in the afternoon, it is fair to assume that a brisk shower quickly rang down the curtain (figuratively, of course, for there was no curtain or proscenium arch).

The weather patrons sat in covered galleries extending around three sides of the pit and seemed to have been pretty comfortably fixed. These were the forerunners of the modern box holders. The proscenium arch and the regular use of scenery started about 1652, or long after Shakespeare's day.

Recent discoveries show that in at least one old theater, the Southwark, there were commodious dressing rooms, with wardrobes and places to store "props" beyond the open rooms at the rear of the stage.

The first Shakespearean stage was the enter platform, or stage proper, with entrance at either side of the back.

The second, behind this, was reached through arras curtains, working laterally like our portieres. This second, or inner stage, was called "the study" in the slang of the day.

Ancient Stage Tricks. Sometimes the study was a cave, sometimes an arbor, a counting house, a prison, a shop, or a tomb.

Over this was the third stage, a balcony, which served as such in "Romeo and Juliet," but became the battlements in "Hamlet," the cliff in "King Lear," and at other times the second story of a house or the deck of a ship.

Costumes were luxurious in Shakespeare's day, we now know. Members of the court gave actors their cast-offs, and also new outfits, getting a reputation for extravagance in this way.

As the theater gradually developed, a thatched roof was added to protect the main stage and the dressing rooms. This was known as the "shadow" or the "heavens." Also, a small tower appeared above this roof. Here a cannon ball was rolled about to simulate thunder and from this with a windlass and rope jacks was made to ascend into the clouds.

After a tour on the road, "Come to Bohemia," the work of two New York architects of note, has arrived on Broadway and been cordially received not only by the many personal friends

of the authors but by the public as well.

Messrs. George S. Chappell and Kenneth M. Murchison presumably revive memories of their own student days in the Latin quarter of Paris in their maiden effort on the stage.

Mr. Chappell wrote the book and lyrics and Mr. Murchison the music. A little bird whispers that Glen MacDonough and Raymond Hubbell gave friendly advice about the libretto and the music, respectively, but this is a rumor.

The opening performance was a triumph. Every musical number was encircled at least twice. New York high society was very well represented in the audience.

A French Play. The story starts off coherently with Andre living in a Paris garret and composing music and making love to Madeleine. The cruel parents force Andre to give up his career as a singer.

But she escapes from a convent, appears at the "Quatre Arts" ball, meets Andre, and sings in his opera. From there on the plot is about as easy to follow as a highway in Mexico, but it all ended happily anyway.

The songs were distinctly the best part of the new show. "Deep in My Heart" is splendid and "Any Time," "When Somebody Isn't There" and "Along Along" also took immensely.

Miss Natalie Alt was fully equal to the pretty music allotted to Madeleine, while Muriel Hudson was a rollicking Markot.

Miss Olive Reeves-Smith, daughter of H. Reeves-Smith, was seen here on the stage for the first time, being charming in the small role of Mim. Walter Percival was an acceptable Andre, while the funmakers included William Danforth, Denman Maley and Fritz Williams. Miss Ada Weeks and Fred J. Nice did some eccentric dancing.

New "Hip, Hip, Hurray." The new summer edition of the Hip-Hopodrome spectacle, "Hip, Hip, Hurray," had its premiere Monday. If anything, it will greatly enhance the already popular parent.

Every singing principal had a new song in which the entire ensemble participated. Every comedian had a new opportunity to create laughter. Even the ice ballet, which has been the sensational novelty of the year, provided new surprises to the wonder of the audience, and John Philip Sousa's band effected a triumphal new entrance in new white uniforms, led by his youngest son, John Philip, Jr.

At the very beginning the Kat Kabard introduced a new dancing solo by petite Marjorie Bentley, Charles T. Aldrich and Toto are more in evidence throughout the three acts as admirably suited to the scenes as Nat M. Williams. "The Cate Little Beauty," called Anna, Belle Storey sang Irving Berlin's "Everything is Ragtime," and also added a new duet with Arthur Aldrich called "San San So," with the entire ensemble in the Chinatown scene.

Sousa's band played "The Pathfinder of Panama" and another new number, "A Day in Camp," both written by the conductor.

The final scene again brought the greatest surprises with added snow, men and more realistic St. Moritz effects than originally, and with Ellen Dallerup presenting, at the very outset, a solo of surpassing beauty and surprising skill.

Prominent New Kennedy Drama. In "Through the Ages," which was introduced in the House, said today that "The Day of the Man," the new work on which her husband is now working and which will be produced in the fall, will be equal to his best.

Technically it is a comedy," said Miss Mathison, "but there is a deeper note struck. The woman question and the unmarried woman, and there will be no ordinary triangular situation."

"Mr. Kennedy can never quite tell how long a play will take him. He never shows a single scene to the producer until the entire manuscript is ready and after that he refuses to allow a solitary change."

Remarkable Light Device for Stage. In "Through the Ages," a new electrical scenic device invented by Dodge and Castle will be tried for the first time.

It does away with border lights, footlights and electrical contrivances of every nature. Furthermore, it voids the stage of painted ceilings, sky borders and hanging scenery that has been the custom for ages, and in their stead varied colored rays of soft light play at a height of 20 feet from all sides and angles of the stage, as in

News Notes from Movie land

By DAISY DEAN.

EDNA GOODRICH, equally popular among patrons of the stage and screen, has joined the long procession of famous stars who have deserted the stage indefinitely for the silent drama. Miss Goodrich to date has appeared in but one photoplay, "Armstrong's Wife," and that was released last year. Now it is announced that she will give all her time to moving pictures and is already at work for the Morosco company at Los Angeles.



Edna Goodrich.

is entitled "The Tangle," an adaptation from the play "The Making of Magdalena," by Mary and Samuel Lewis, in which Mary Emerson originally starred with great success. Supporting her in this play are Forrest Stanley and Howard Davis. "The Tangle" will be released early next month.

THIS PARAGRAPH IS FOR WOMEN

Blanche Sweet believes in preparation for women and shows her military tendencies in the black broadcloth suit she is wearing. The tailored skirt hangs in straight lines from the waistline and is longer than skirts are generally being worn this season. The jacket is straight and short. It boasts no collar and its only visible means of support are two bands of the material about two inches in width which cross over a dainty lingerie blouse and fasten on opposite sides half way down the front. The narrow sleeves are softened by their length, which shows just a glimpse of white cuff. A maroon hat and pair of white kid gloves and an English walking stick put the finishing touches to this costume.

THE DESERT LURES GLADYS BROCKWELL

Gladys Brockwell, leading woman in the big western picture now being made for William Fox, has had her first

A Serial of Everyday Affairs Their Married Life

Helen Goes to a Card Party Singing, and Meets a Friend Who Dampens Her Ardor.

THE perfect day had, to express it in Helen's words, gone to her head. She had never seemed quite so happy. Ever since she had sprung out of bed, bits of songs had found their way to her lips and she sang while she dressed. Warren had remarked caustically that he couldn't see what made her so happy, but Helen, undaunted, laughed merrily and said: "I thought you liked to hear me sing around the house. Don't you feel happy on a day like this?"

"You ought to be a man and have a man's worries," Warren vouchsafed. "Tell me about your worries and I'll comfort you," offered Helen.

"Ho," sneered Warren, "a woman understanding business worries. That's funny."

Helen stopped singing, which fact brought forth another remark from Warren. "Don't, for heaven's sake, take everything I say to heart. Of course I like to hear you sing. I'm glad you're happy."

The strange feeling of happiness continued through the morning and while she dressed for a luncheon that Louise was giving. In a mood like this one Helen was almost reckless. She could not take her happiness in snatches like the more temperamental woman; her life was more evenly placed and far too contented. Moods seldom bothered her, for she was too busy just being a house maker.

Helen dressed carefully, and by the time she was ready to leave the apartment she was ravenously hungry. Outside everything was beautiful, and she walked over to Louise's apartment, still humming. If Helen had known anything about the vagaries of life she

effect from a ceiling or roof for every scene.

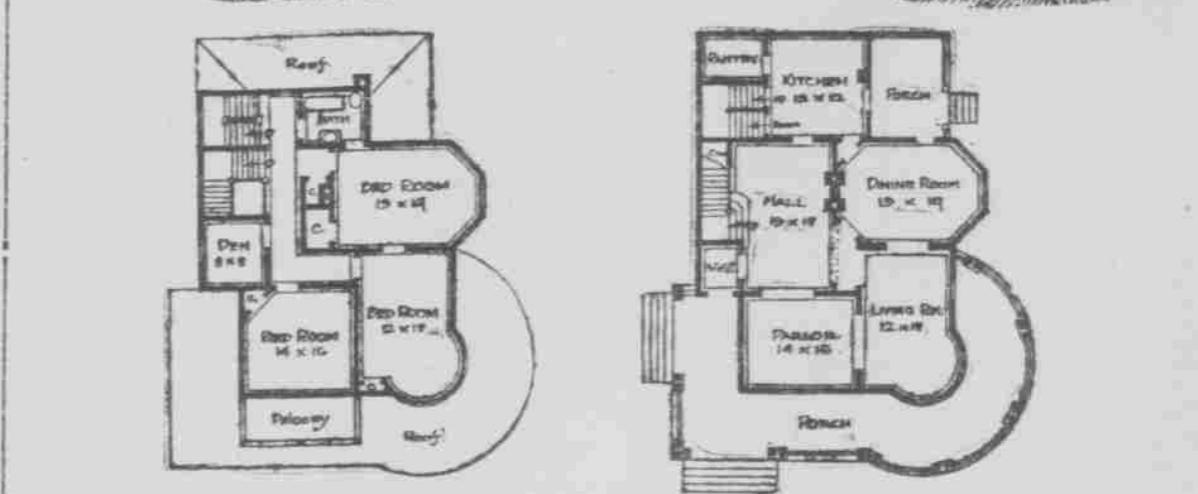
Through this electrical color roof specially contrived lamps from the stage floor project varied colored rays down through the ceiling of light and fade or blend into the color scene on the painted canvas. The source of light will not be visible to the actor on the stage, and the audience, and the whole affair will take on the effect of sun rays and moon glow.

RAG TIME MINISTRELSY AT THE TEXAS GRAND

A rag time band and old-time negro minstrelsy in the offering at the Texas Grand theater on next Sunday matinee and night when "the Nashville students" will make their first appearance here in two or more years. The students have visited El Paso previously and have interested those who turned out to hear them, with a good minstrel performance.

Lovers of the type of productions to be presented on Sunday will find one of the most complete productions of its character to be seen or heard on the stage today. The company includes Coy Herndon, hoop roller; Washington and Frelles, musical artists; El Tolliver and Tom Harris, men and comedians; and a number of high rank in negro minstrelsy.

CONVENIENT, LARGE COTTAGE



AN UPTODATE home of extra large size is here shown. The first floor has five rooms and pantry, comfortably arranged and homelike through out.

The front staircase is of oak and adds greatly to the appearance of the hall. The second floor has three large bed rooms provided with large closets, bath and sewing rooms, with a large hall leading to all rooms. This permits excellent ventilation.

The tower if built square would conform more to the western architecture.

peculiar tightening of Mrs. Davenport's lips, a habit rather common to her when she was annoyed.

They all went into the charming dining room, where the table was spread with lace and china and lighted with candles.

"Even the china looks good enough to eat, doesn't it?" said pretty Mrs. Dennis, who sat at Helen's left.

Helen laughingly acquiesced, and a second later they were all talking and laughing over the first course.

"I understand your husband is thinking of selling his car, Mrs. Curtis," said Mrs. Davenport during a lull in the conversation.

Helen looked up in surprise. "No, indeed, I think you must have been misinformed."

"I don't think so; in fact, my husband was thinking of going up to look it over to-morrow," said Mrs. Davenport, touching her napkin to her mouth daintily.

Helen hardly knew how to reply. She forgot everything, all the happy thoughts that she had had that morning. "Could it be possible that Warren would put the car in the market without her knowledge?" Surely he could not humiliate her so deeply. She would not believe it. And then she woke up to the fact that Mrs. Davenport was speaking.

"I hope I have not betrayed any secret," Helen rallied bravely. "Not at all," she rejoined. "Mr. Curtis has been thinking of selling the car for some time back, but I believe that he has

would have realized that one's feelings were apt to run to extremes.

Heights of happiness are often succeeded by depths of misery, the degree determined by the character of the individual and the power to suffer or be happy. Helen was not capable of blending happiness as perhaps was Frances Knowles, but she was simply light-hearted and glad of being alive without stooping to reason why.

At the door of Louise's apartment an appetizing smell of fried chicken assailed her nostrils, and she sniffed eagerly as Louise hurried out to meet her.

One Objectionable Person. "Hungry, dear? That's good; we'll go in directly, just waiting for you more. Come in here and take your things off. I think you'll have an awfully good time. There are just people with you here, with one exception," and Louise made a grimace.

"Who is that?" said Helen unconcernedly, running a comb through her hair before the ivory dressing table.

"Mrs. Davenport," said Louise, incredulously.

"Yes, I know you'd hate it," Louise answered. "She's like an avenging Nemesis," said Helen, still laughing; "but do tell me how you happened to invite her."

"Well, I don't mind," she said that for business reasons he would like me to be nice to Mrs. Davenport."

"She will keep us all entertained with her feelings of Charleston society," said Helen.

"I know it; she never seems to realize that her conversation is boring," and Louise laughed. "Never mind, Helen; I have placed you between Mrs. Stevens and Mrs. Dennis. You like both of them, don't you?"

"You don't make any difference, anyway, dear. I am in the best of humors today."

"You look it. There's the belt. It must be Mrs. Davenport. Go right in when you're ready, dear, and I'll take her into the guest room."

Helen finished prinking and went out into the living room, where she was greeted cheerfully by every one. As Louise had said, all the people present were women Helen and Louise knew and liked. They were intimate with some, but Helen was not, and in any case Helen liked all of Louise's friends.

This was natural because Helen had liked Louise from the first moment they had met, and she had helped her to a better understanding of Bob's character. Helen had never seen any man change as Bob had done since marriage. Where she had expected many of Warren's traits to crop out in his character Bob had pleasantly disappointed her, and under Louise's influence had developed into a man of character. Temper he had, but he never vented it unfairly on Louise, who adored him.

Louise entered a few minutes later with Mrs. Davenport, who immediately crossed over to Helen.

"How are you, my dear Mrs. Curtis?" Mrs. Davenport asked.

"Not so long," said Helen, sweetly, "shall we go in? Louise is ready, and I am simply starving."

Helen's manner of answering the brightly Southern lady did not deceive her in the least, and Louise noticed a

Hot Weather Removes Turkish Threat Upon Egypt and Suez Canal

Calcutta, Egypt, May 12.—Serious Turkish attacks on the Suez canal and Egypt, with the coming of the hot weather and the drying up of many of the desert water holes, are now said to be only a remote possibility through sharp rains may, it is thought, by the allied military authorities, be attempted by the Ottoman commanders.

Turkish troops are still on the Sinai peninsula, an arid tract of Egyptian territory lying between the Suez canal and the coastal boundary of Turkey in Asia, stretching across from Rafa on the Mediterranean to Akaba on the gulf of the same name forming the arm of the Red sea. They are, however, the object of repeated observation on the part of allied armies, and reconnoitering parties have been in touch with them and made themselves fully acquainted with their dispositions. Only recently the occupation by a band of troops of Jifara, about 60 miles to the west of the Suez canal, placed an obstacle in what would have to be the main line of a Turkish advance toward the canal. This news from El Aulia to Ismailia.

Nothing is permitted to be recorded of the preparations made by the allies to meet any effort at a Turkish offensive movement.

Beauty Chats - By Edna Kent Forbes

Curl-Paper Aids. CURL PAPERS have their uses, misuses and abuses. As far as keeping the hair in curl is concerned, they are much better than a hot iron. This takes the oil from the hair, eventually cracking the ends, and dimming the natural lustre of the locks. The curl paper curl is fluffier and more natural looking and hence more becoming.

Misuses? Even curl papers are harmful if the hair is tied up too tight in them, and kept tied hour after hour. The pressure and the lack of air—for hair needs breath as well as plants and people—will keep the new hairs from forming, since all the strength will go to re-nourish the abused follicles.

Abuses—these are more or less psychological. If you are accustomed to seeing yourself surrounded by a halo of tight little paper wads, you are not apt to think yourself any the neater or prettier. If others see you going about this way, they certainly will not praise your beauty. For curl papers are not becoming, whatever else they may be.

Besides, they are a vicious habit. If you really must curl your hair, and there are so many ways of arranging straight hair that it isn't really necessary once out of ten times—you had better use curlers than iron. But you can wet the hair, and sit near heat or in the sun, to dry it quickly, and soon have the hair out again and done up neatly. You can wear the curlers at night, when no one sees them, and take them off first thing in the morning.

But it is chiefly because of the careless appearance they give the woman that curl papers are to be condemned.

Questions and Answers

I am sixteen, of good height and average plumpness. Please my hair I cut so far that I am ashamed. Cannot I reduce it? I want to get rid of half my calves as about a month—one of your admirers.

Reply—Bless your heart, child, do not worry over those legs. We all had to go applied.

Would you suggest the tint of face powder I should use? I am neither a blonde nor a brunette—R. S. D.

Reply—You should use the medium tint, that I am ashamed. Cannot I reduce it? I want to get rid of half my calves as about a month—one of your admirers.

Reply—Bless your heart, child, do not worry over those legs. We all had to go applied.

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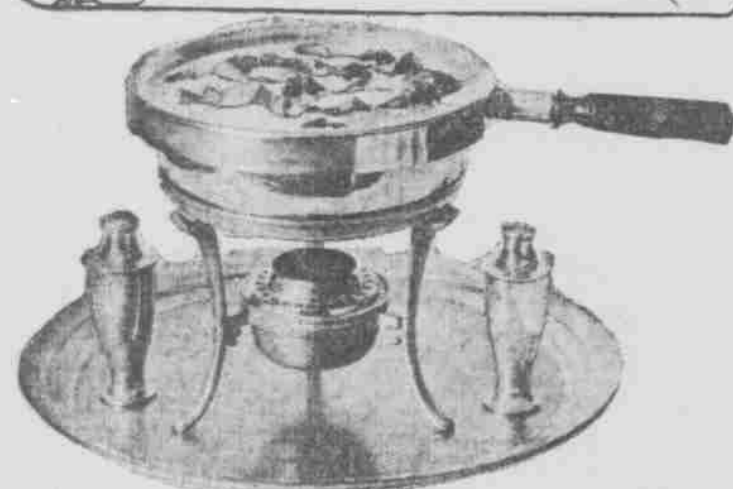
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TODAY'S DAINTIEST DISH

COOKERY IS BECOME A NOBLE SCIENCE



For Sunday Night Supper.

By CONSTANCE CLARKE.

A DELICIOUS method of disposing of the remains of the roast chicken that is left from Sunday dinner is to cream the meat in a chafing dish. To do this, dispense with the hot water pan, and, in the open platter, melt two tablespoonfuls of butter, adding three tablespoonfuls

of finely chopped onion, and a tablespoonful of flour, and when it has browned, lightly, add two cupfuls of milk. Season with salt and pepper, and let it cook for a few minutes; finally add the chicken meat, cut into small pieces. Heat to the boiling point, and serve on rounds of hot toast. Garnish with parsley.

(Monday—Curried Beans.)